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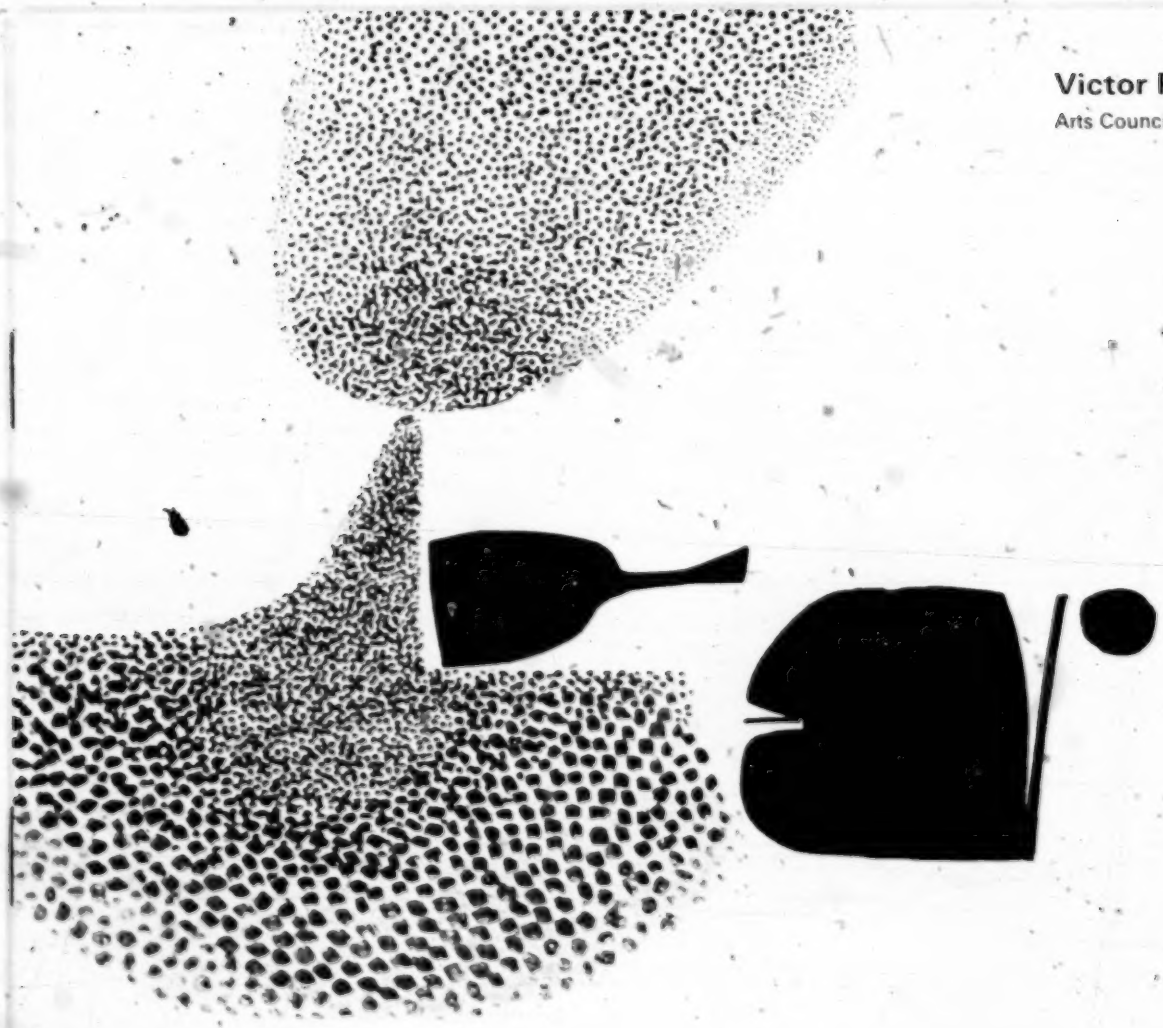


Victor Pasmore

Arts Council 1965

On leaving Harrow, he was obliged, through the sudden death of his father, to earn his own living and he went to work in the Public Health Department at the L.C.C. County Hall. For the next ten years he was only able to paint in his spare time. However, coming to live in London enabled him to visit the Tate Gallery and the exhibitions at the leading London art dealers and so brought him into touch with twentieth-century art. Braque, Picasso, Matisse and Bonnard became his special interests. As a result of joining the London Artists' Association in 1933, he came to be on friendly terms with a number of young painters, including William Coldstream and Claude Rogers, and in 1934 was included in the historic *Objective Abstractions* exhibition at the Zwemmer Gallery. At that time his work was mainly under fauve and cubist influences – he says he sometimes used to paint with reproductions of paintings by Matisse and Picasso spread out on the floor around him – but, unlike the work by Rodrigo Moynihan, Graham Bell and Geoffrey Tibble which gave the *Objective Abstractions* show its special character, it was far from abstract. It was only after the exhibition that he produced some four or five entirely abstract pictures, partly under the influence of the objective abstractions and partly under that of Ben Nicholson, who had himself turned to abstract art in 1933. All of these he afterwards destroyed.

By 1936 he had started to turn back from Fauvism to a more direct rendering of nature. The more advanced styles, which he had imitated intuitively but never entirely understood, failed to satisfy him and he joined forces with Coldstream to pioneer a return to objective nature as a means of starting again after their period of extreme subjectivism. In 1937 these two, with Claude Rogers, opened a School of Drawing and Painting first in Fitzroy Street and then in the Euston Road which is known as the Euston Road School. There the pupils were taught to paint from the model and to render what the eye saw, without recourse to stylisation. Sickert, Degas, Cézanne (but not the late Cézanne) and Bonnard were the favoured exemplars. Through the patronage of Sir Kenneth Clark, Pasmore was able to give up his job at County Hall in 1938 and to devote himself full-time to painting and teaching. With the social realist interests of Coldstream and Graham Bell he had, on the other hand, no sympathy: his work was entirely non-political and stood out for its aesthetic qualities, the beauty of its colour and touch.

The Euston Road School closed soon after the outbreak of war and Pasmore's second one-man exhibition (his first had been at the Cooling Galleries in 1933) unfortunately coincided with the fall of France in June 1940. That same month he married his wife Wendy, herself a painter, and the happiness and intimacy of their life together is reflected in many of his works of the war years. Those of 1940–3 in particular have a delicacy and sense of dreamy reverie akin to the best paintings of Vuillard. On his discharge from the army towards the end of 1942 he settled at Chiswick where he began to make an intensive study of Old Master paintings – a study which is perhaps most clearly evident in such pictures as 'The Wave' 1939–44 and 'The Supper at Emmaeus' *c.* 1942–6. Both these pictures were worked on over a period of years and underwent considerable transformations before they were finally completed. He also began at this period a practice which became very characteristic of his later representational phase, namely the re-working of a number of earlier pictures which he felt to be too tentative and formless, or to have too much of the art school flavour of the Euston Road School. His tendency was almost always to get away from the atmospheric treatment of his earlier paintings and to give his works more modelling and structure. Pictures like 'The Wave' and 'Chiswick Reach' show the poetic, romantic side of his work at this time, his studies of heads made at Camberwell stand for the more realistic, Courbet-like self-discipline.

In 1943–4, while staying with the Hon. Bryan Guinness (now Lord Moyne) at Biddesden House, Andover, Hants., he found that his host's well-stocked library included a comprehensive collection of the

writings of the great post-impressionist painters such as Cézanne, Gauguin and Van Gogh, as well as books on the philosophy of space-time and other such subjects. He read these very carefully and was interested to note that certain of the ideas expressed by the artists were far in advance of any of their paintings. 'Colouristic painting is entering a musical phase', wrote Gauguin, for instance; and Van Gogh said: 'To start from one's palette, from one's knowledge of the harmony of colours, is quite different from following nature mechanically.' He decided then that he would try to follow up the implications of these ideas. The Picasso-Matisse exhibition at the Victoria and Albert Museum in 1945 confirmed him in his determination; he did not really like the Picassos but he felt that this was the kind of art Gauguin and Van Gogh had been talking about and that the modern movement was a force which could not be ignored.

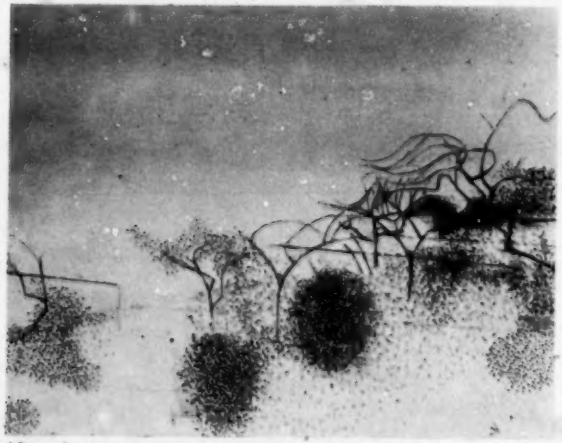
Pasmore's later Hammersmith paintings – the views of Thames-side gardens in mist or under snow, the figure pictures and the still lifes – comprise a systematic exploration of the various aspects of post-impressionism from Cézanne to Seurat, including multiple perspectives, the compression and flattening of the picture-space and the use of a modified form of pointillism. These experiments reached their extreme development after his move to Blackheath in 1947, when he began to introduce a few shapes which were completely abstract and to subject nature to arbitrary patterning and stylisation. Pictures like 'The Park' of 1947–8 are among his most beautiful and original works but they represent a stage beyond which no further development was possible. Pasmore felt that his pictures were becoming neither one thing nor the other, neither figuration nor abstraction; at the same time they were more and more amorphous and increasingly difficult to finish.

Therefore, in 1948 he decided to make a fresh start with abstract art and to explore all its possibilities in a completely scientific way, finding out what happened when one started with a square or a spiral and so on. He read the writings of Kandinsky, Mondrian, Arp and the other leading abstract artists, just as he had previously read those by the post-impressionists, and even made a compilation *Abstract Art: Comments by some Artists and Critics,* which was privately printed at the Camberwell School of Art in 1949. Knowledge of the post-war Parisian and American abstract movements had not reached England at the time and Pasmore's development was completely independent of them. Apart from his collages, which have some similarity to cubist collages with the subject-matter left out, his early abstract works were extremely individual. (In the 'thirties he had imitated modern art without fully understanding it; now he understood but did not imitate). His example in turning to abstract art was followed by a small group of artists who were pupils or friends of his, such as Kenneth Martin, Adrian Heath, Terry Frost and Anthony Hill, and in association with the sculptor, Robert Adams, they organised several exhibitions of abstract art in Fitzroy Street and at the A.I.A., and published a pro-abstract pamphlet called *Broadsheet*, of which two issues appeared in 1951 and 1952. Friendly contacts were established with Ben Nicholson and Barbara Hepworth, who were working in isolation at St. Ives in Cornwall, and Pasmore went down to St. Ives to visit them, but the two groups remained quite distinct.

Partly because of his long experience as a figurative painter, Pasmore found it difficult to keep a suggestion of nature out of his pictures and in some works deliberately used his square and spiral motifs to evoke an impression of landscape with a horizon line. But this illusionistic treatment of space soon began to disturb him because of its imprecision and because it failed to take account of modern conceptions of space. His mural for the Kingston Bus Station in 1950 began as a painting but developed into a relief; and in 1951 he started to make a small series of paintings in ovals – another sign of growing dissatisfaction with the closed rectangle of easel painting.

8
Girl with a Curtain 1943

14
View from Magdalene Bridge, Cambridge 1947



16
The Gardens of Hammersmith (3) 1948

Foreword

This exhibition has been chosen from the larger retrospective exhibition of the work of Victor Pasmore recently shown at the Tate Gallery. The Arts Council is most grateful to the artist for his help with the selection. We are also greatly indebted to the Director of the Tate Gallery for agreeing to let us reprint from Mr. Ronald Alley's excellent introduction, biographical chronology, and notes from the original catalogue. In addition, we should like to express our thanks to all owners, both public and private, who have most generously agreed to extend the loan of their works.

G.W.

Scottish National Gallery of Modern Art, Edinburgh
3-25 July, 1965

Walker Art Gallery, Liverpool
1-21 August, 1965

Introduction

The conversion of Victor Pasmore to abstract art was one of the most dramatic events in post-war British art. Pasmore had earned an outstanding reputation as a painter of highly sensitive and poetic landscapes and figure studies, and this change of style caused great consternation to the majority of his admirers. For years he sold very few of his new works and it was customary for the critics to deplore the misapplication of his gifts. But a good deal of time has passed since then and the situation has been entirely transformed : he now has an international reputation as an abstract artist and it is his early, figurative paintings that are in danger of being overlooked. One of the merits of this exhibition is that it will provide an opportunity to assess his work as a whole.

Pasmore was born in Chelsham, Surrey, in 1908, the son of the late E. S. Pasmore, a distinguished physician. He began to show exceptional talent for painting at an early age, while still a pupil at Harrow, and was fortunate enough to be encouraged by the assistant art master, Maurice Clarke, who introduced him to the work of the French Impressionists. As his picture 'Church in Spring' (Cat. No. 1) painted at this time shows, he made an unusually searching study of Impressionism, even reading the books by Chevreul on colour. He admired Rembrandt and Leonardo (the *Notebooks* of Leonardo, which were given to him as an art prize, were particularly interesting to him for their scientific side) and also the English landscape tradition of Cotman, Constable and Turner. He even filled a notebook with colour notes on the paintings by Turner in the Tate. The two contrasting tendencies which characterise his work were therefore already apparent : a natural gift for lyrical expression on the one hand and a tendency to theorise about the nature and purpose of painting on the other.

The chance discovery in 1951 of Charles Biederman's book *Art as the Evolution of Visual Knowledge*, in which it was argued that painting in the traditional sense was now obsolete and that the further development of painting lay in the relief, came at a moment when he was beginning to think along similar lines. In Biederman, an American aesthetician-artist, Pasmore found a man who was involved with very much the same problem as himself. Though he afterwards disagreed with Biederman on a number of points, there is no doubt that Biederman's ideas helped him to formulate his own and that they were partly responsible for his decision to give up painting and turn to the making of reliefs. He believed that painting, being limited to two dimensions, could only represent space illusionistically and that abstract art needed to create an organic spatial relationship by developing into actual dimensions.

His earliest reliefs, which were still related to his collages, were made of painted plywood and had a painterly, hand-made character. He soon began, however, to make reliefs with compositions which expanded both forwards and to the sides and which contained effects of transparency and reflection through the introduction of sheets of perspex. The accidental quality of his earlier reliefs was suppressed, giving his work the impersonal finish and precision of machine production. He believed that modern art should come to terms with machine technology – even though this meant in his case sacrificing the delicacy of touch and much of the lyrical inventiveness of colour with which he was so admirably endowed.

On the other hand, one of the side effects of this development was that it brought his work into close relation with modern architecture. He had had his first experiences of working with architects over the Kingston mural in 1950 and his spiral mural for the South Bank Regatta Restaurant in 1951. In 1955, soon after coming to teach at Newcastle, he was appointed consultant architectural designer to nearby Peterlee, Co. Durham, to collaborate with two young architects on the design of the south-west area of the new town. Their work there bears the strong imprint of Pasmore (even the town plans are related to his paintings and reliefs, and in turn have had some influence on them) and has been highly praised by the architectural profession. In the last ten years Pasmore has also made a number of paintings and reliefs for new schools and public buildings, which are very successful examples of the integration of abstract art with contemporary architecture.

Mention must likewise be made of his activities as a teacher since they have had great influence on the methods of teaching at some of our leading art schools and since they illustrate his persistence in following through all the implications of his ideas. As has already been said, when he turned to abstract art in 1948 he decided to start with a limited scale of forms abstracted from nature, such as the square, the triangle and the spiral, and to develop all their possibilities – which led in different directions. When in 1955 he was given a completely free hand to run a summer school at Scarborough he was able to develop this 'basic form' idea into a system of teaching which by-passed the traditional practice of working from nature : the pupils were set a series of objective problems such as making a rectangle in different and individual ways. Later on he changed the name of his method to 'The Developing Process' because he felt that 'Basic Form' conveyed an impression which was too closed and static.

His interest in reliefs culminated in two large environmental constructions, 'Exhibit I' and 'Exhibit II', made in collaboration with Richard Hamilton in 1957 and 1959. From 1956–7 he began once more to devote just as much time to painting as to reliefs but exhibited very few of his new pictures because he regarded them as still too much at an experimental stage. They tended to be free and graphic in character, in contrast to the precise, impersonal reliefs he was making at the same time. By the 1960s he had carried the relief to the extremity of its extension in space, and, as a result, the division between the reliefs and paintings had begun to break down. Now,

in the last three years, he has been able to make a complete return to painting.

Although Pasmore has covered a great deal of ground in his time there are certain qualities which are common to all his work, such as lyricism, extreme refinement of taste, and a feeling for light and space. There is behind his work a restless, inquiring intelligence which is constantly probing in different directions but, nevertheless, the work has an underlying unity.

Ronald Alley

Chronology

1908
Born 3 December 1908 at Chelsham, Surrey, son of the late E. S. Pasmore, M.D., M.R.C.P.

1922–26
Harrow School.

1927
Moved to London and was employed at L.C.C. County Hall as a clerk in the Public Health Department. He continued to paint in his spare time and attended evening classes at L.C.C. Central School of Arts and Crafts under A. S. Hartrick 1927–31.

***c.* 1931**
Took a studio in Finsbury Park.

1933
Joined the London Artists' Association, through which he met William Coldstream and Claude Rogers, among others. Held his first one-man exhibition at the Cooling Galleries later the same year, under the auspices of the London Artists' Association.

1934
Elected a member of the London Group; also contributed to the *Objective Abstractions* exhibition at the Zwemmer Gallery.

***c.* 1936**
Moved from Finsbury Park to a studio at Howland Mews. Lived on the top floor above the Eiffel Tower Restaurant in Percy Street.

1937
With Claude Rogers and William Coldstream opened a teaching studio at 12 Fitzroy Street; they moved later in the same year to 316 Euston Road and were joined by Graham Bell. This School of Drawing and Painting is usually known as the Euston Road School.

1938
Through the patronage of Sir Kenneth Clark, he was able to give up his job at the L.C.C. He moved from Howland Mews to a studio at 8 Fitzroy Street formerly occupied by Duncan Grant and, before him, by Sickert and Whistler.

1939
The Euston Road School closed down after the outbreak of war.

1940
One-man exhibition at the Wildenstein Gallery in June. Married Wendy Blood the same month and went to live in Ebury Street.

1941–2
Military service.

1942
Discharged from the army and settled by the Thames at 2 Riverside, Chiswick Mall.

1943
One-man exhibition at the Redfern Gallery (where he exhibited again in 1947, 1948, 1949, 1950–1, 1952 and 1955). Visiting teacher at L.C.C. Camberwell School of Arts and Crafts until 1949.

late 1943 or early 1944
Moved to 16 Hammersmith Terrace.

1947
Moved from there to St. German's Place, Blackheath.

1948
Returned to abstract art.

1949
Visiting teacher at the L.C.C. Central School of Arts and Crafts until 1953.

1950
Joined Ben Nicholson and Barbara Hepworth at the Penwith Society exhibitions in St. Ives, Cornwall.

1954
Retrospective exhibition of paintings and constructions 1944–54 at the I.C.A. Later the same year appointed Master of Painting at King's College (Durham University), Newcastle upon Tyne, where he continued to teach until 1961.

1955
Appointed practising consultant architectural designer for the South-West Housing Area of Peterlee New Town. Retrospective exhibition at the Arts Council Gallery, Cambridge.

1955–7
Organised summer schools at Scarborough for experiments in 'basic form' for teaching in schools.

1957
An Exhibit (an environmental construction designed in association with Richard Hamilton) was exhibited at Newcastle and at the I.C.A. *Exhibit II* (a similar environmental construction) was shown at Newcastle in 1959.

1958
One-man exhibition at the Ohana Gallery. Included in the Arts Council's exhibition *Three Masters of Modern British Painting* (with Sir Matthew Smith and Francis Bacon).

1959
Created C.B.E. Edited *The Developing Process* published by the Department of Fine Arts, King's College, Durham University, for the occasion of an exhibition of 'basic form' for art teaching, at Newcastle and the I.C.A.

1960
One-man exhibition in the British Pavilion at the Venice Biennale (this exhibition was afterwards shown in Paris, Amsterdam, Bochum, Brussels, Oslo and Copenhagen).

1961
One-man exhibition in the Marlborough New London Gallery, where he exhibited again in 1964.

1962
Retrospective exhibition at the Kestner-Gesellschaft, Hanover.

1963
One-man exhibition at the Galerie Charles Lienhard, Zurich. Exhibition with William Scott at the Kunsthalle, Bern.

1964
One-man exhibition at the Galleria Lorenzelli, Milan. Awarded one of the four equal prizes for painting at the *1964 Pittsburgh International.*

1965
One-man exhibition at the São Paulo Bienal.

Lives in Blackheath with his wife and two children.

Catalogue

In the entries, height precedes width and, in the case of certain of the reliefs, is followed by depth.

The measurements are in inches.

Numbers in brackets are the catalogue numbers of the Tate Gallery exhibition.

1 (1)
Church in Spring 1926
Oil on panel, 12 × 16 in.

A view of Farleigh church, Surrey, near Pasmore's birthplace at Chelsham. It was painted at the age of seventeen, while he was still at Harrow, as a deliberate attempt at Impressionism. He made a close study of the theory of Impressionism at this period and even read the book by Chevreul on colour.

Lent by Mrs. Victor Pasmore.

2 (2)
The Bradman Still Life 1929
Oil on canvas, $18\frac{1}{4} \times 22$ in.

Painted in the manner of Chardin. It was Pasmore's first exhibit at the London Group.

Lent by the Leeds City Art Gallery.

3 (3)
Promenade, Dieppe 1932
Oil on canvas board, $10\frac{1}{2} \times 13\frac{3}{4}$ in.

Pasmore made several visits to Dieppe at this period.

Lent by Mrs. G. E. Pasmore.

4 (7)
Window, Finsbury Park *c.* 1933-4
Oil on canvas, $21\frac{1}{4} \times 27$ in.

A view from Pasmore's studio window at Finsbury Park.

Lent by the Ministry of Public Building and Works.

5 (11)
Parisian Café 1936-7
Oil on canvas, $28\frac{1}{8} \times 36\frac{1}{4}$ in.

Done from drawings made *c.* 1934-5 in Paris. This picture, though painted without any didactic intent, marked the first major return to traditional realism for Pasmore and may be regarded, together with Coldstream's portrait of Mrs. Burger, as the first Euston Road picture. Both pre-date the foundation of the Euston Road School of Drawing and Painting.

Lent by Manchester City Art Gallery.

6 (13)
Girl with a Handbag 1938
Oil on canvas, 30 × 20 in.

Painted from a model in the Euston Road School.

Lent by Leeds City Art Gallery.

7 (24)
Lily 1941
Oil on canvas, 24 × 12 in.

Painted at Ebury Street about the same time as the Tate Gallery 'Nude'.

Lent by Mrs. Victor Pasmore.

8 (30) Illustrated
Girl with a Curtain 1943
Oil on canvas, 24 × 18 in.

A portrait of Wendy Pasmore, painted at 2 Riverside, Chiswick Mall.

Lent by the National Museum of Wales, Cardiff.

9 (41)
Head of a Girl 1944
Oil on millboard, 19¼ × 9 in.

The model was a student at Camberwell.

Lent by Mrs. Victor Pasmore.

10 (44)
Landscape *c.* 1944
Oil on panel, 8½ × 10½ in.

As far as Pasmore can remember, this was made up from drawings.

Lent by Sir William Coldstream.

11 (46)
Study of the Antique 1944-5
Oil on board, 19 × 11½ in.

Painted at the Camberwell School of Art.

Lent by Claude Rogers.

12 (48)
Rose in a Jar *c.* 1946
Oil on canvas, 16 × 10½ in.

Lent by Sir Colin Anderson.

13 (61)
Suburban Gardens 1947
Oil on canvas, 23 × 32 in.

Painted at a time when Pasmore was particularly interested in Cézanne. He ever made a compilation of all Cézanne's remarks about painting which was privately printed at the Camberwell School of Art in 1947. In making this picture he was influenced by Cézanne's practice of combining several different viewpoints in the same picture and he combined views from the first, second and attic floors of his house at Blackheath, imposing several perspectives on one another like Cézanne in an attempt to achieve a more dynamic effect. It was the first time he had tried to do this.

Lent by the British Council.

14 (62) Illustrated
View from Magdalene Bridge, Cambridge 1947
Oil on canvas, 22 × 32 in.

A view from Magdalene Bridge, Cambridge, with factory buildings in the background. Pasmore painted two pictures of this subject for Kenneth Harrison in 1947, this one marking, with No. 13, the culmination of his interest in Cézanne, the other a little more stylized. They were painted at Blackheath from drawings.

Lent by Mrs. Michael Stanley.

15 (66)
The Park 1947
Oil on canvas, 43 × 31 in.

Based on drawings made in Chiswick Park, but partly invented; it was left more or less unfinished. Painted at Blackheath.

Lent by Adrian Heath.

16 (69)
The Gardens of Hammersmith (3) 1948
Oil on canvas, 30 × 38 in.

This is the third and last version of this particular motif, the first being 'The Gardens of Hammersmith' 1944 (formerly in the Hugo Pitman collection) and the second 'The Hanging Gardens of Hammersmith' 1944-7, though in this case the composition is reversed and the treatment is more abstracted. Pasmore says that it was painted partly, if not entirely, after he had begun to paint abstract pictures and that he made it because he felt that he still hadn't completed the theme. He was not entirely satisfied with 'The Hanging Gardens of Hammersmith' and wanted to make the effect freer. He used no drawings at all for this picture.

Lent by Miss Vivien Leigh.

17 (74)
Rectangular Motif in Black and White 1949
Collage on canvas, 43½ × 32¾ in.

Pasmore's first abstract works were all oil paintings but he then began for a while to make extensive use of collage: scraps of newspaper, wrapping-up paper, etc., being objects in themselves, helped to affirm that the picture was an object, not a representation of some other reality. As Pasmore said at the time: 'The squares, cut out of paper, become real things.' The collage also had the function of emphasising the picture surface.

Lent by Adrian Heath.

18 (76)
Triangular Motif in Pink and Yellow 1949
Oil and collage on canvas, 24 × 20 in.

This must have been made just before the Redfern Gallery exhibition as the proclamation of the People's Republic of China referred to in the collage took place in September 1949.

Lent by the Ferens Art Gallery, Hull.

19 (79)
Abstract Motif in Olive, White, Brown and Indigo *c.* 1949-50
Oil on board, 23 × 11½ in.

This was first begun about 1949 as a square motif composition and then re-worked in 1950.

Lent by the Marlborough New London Gallery.

20 (82)
Rectangular Motif, White, Black, Brown and Ochre *c.* 1950
Collage on canvas, 18 × 14 in.

Lent by Kenneth Martin.

21 (83)
Triangular Motif: The Indian Man 1950
Oil on canvas, 20 × 15⅞ in.

Lent by Mrs. Henry Vyner.

22 (87)
Motif in Indian Red and Mustard 1950
Oil on canvas mounted on board, 17¼ × 14 in.

This may have been first exhibited as 'Moon over the Sea'. Many of his paintings made in 1950 consist of pure formal elements arranged in such a way as to produce an effect of landscape, with a horizon line.

Lent by the Walker Art Gallery, Liverpool.

23 (90)
Rectangular Motif in Red and Mustard 1950
Oil on canvas, 24 × 20 in.

First exhibited at the Redfern Gallery in 1950-1 as 'Square Motif, Red and Mustard. Moonrise'.

Lent by Southampton Art Gallery.

24 (91)
Rectangular Motif: Brown, Black and Olive 1950
Oil on canvas, 17¾ × 14 in.

The interlocking shapes in this and other works of the same period were inspired by the abstracted drawings of rocks on Porthmeor beach which Pasmore made during his visits to St. Ives earlier in 1950.

Lent by the Arts Council of Great Britain.

25 (95)
Square Motif in Blue, Brown, Cherry and Lilac 1951
Collage on card, 18 × 14½ in.

Lent by Mrs. Victor Pasmore.

26 (97)
Spiral Motif, Black and White 1951
Oil on paper, 22¾ × 17½ in.

Lent by Mrs. Ann Stokes.

27 (98) Illustrated
Oval Motif in Brown, White, Pink and Ochre No. 1 1951
Oil and collage, 18 × 28¼ in.

Pasmore's use of the oval at this period was indicative of his growing dissatisfaction with the traditional closed rectangle of easel painting.

Lent by Adrian Heath.

28 (99)
Oval Motif in Grey, Ochre and Lilac 1951
Oil on board, 17¾ × 14½ in.

A comparison with the photograph in Lawrence Alloway's book shows that the composition was originally a little more complex: when Pasmore reworked it he not only painted out several shapes at the top but made the pattern more close-knit.

Lent by Charles Gimpel.

29 (101)
Relief Painting in White, Black and Indian Red 1951
Painted wood, 17¼ × 13 in.

Pasmore turned to making reliefs at this point partly in order to break away completely from all suggestions of landscape and partly because he saw in them the possibility of creating space instead of merely suggesting it illusionistically as in painting. The chance discovery of Charles Biederman's book 'Art as the Evolution of Visual Knowledge', which was first shown to him by Ceri Richards in 1951, came at a very opportune moment and was largely responsible for stimulating his interest in reliefs.
His earliest reliefs, like this one, were made mainly of painted plywood and have a distinctly home-made character. They were derived from collage but showed an attempt to break away from the rectangle to the sides, above or below. Later he tried to project forward into space and to get away from the traditional conception of plane and volume.

Lent by Mrs. Victor Pasmore.

30 (105)
Relief Construction in Black, White, Brown and Silver 1952
Wood, plastic and aluminium, 36 × 47½ × 6 in.

In the course of 1952-3 Pasmore's reliefs became more transparent and deeper, more active in space. He sought by these means to achieve in concrete form effects of space and light related to his figurative river scenes.
He had become very interested – partly through reading Biederman's book – in coming to terms with the machine and with machine technology, and this led him not only to use new materials such as perspex, plastic and aluminium, but to give his subtle relations of form in depth the impersonal finish of machine production.
This is one of the few surviving reliefs of this transitional phase, as almost all of those he made in 1953 were subsequently destroyed as unsatisfactory.

Lent by Mrs. Victor Pasmore.

31 (106)
Spiral Motif in White, Green, Maroon and Indigo 1950-2
Oil on board, 23½ × 8½ in.

Probably Pasmore's last spiral painting. He afterwards gave up using spirals partly because they tended to evoke an impression of landscape and partly because they did not, in his opinion, give adequate expression to modern conceptions of space.

Lent by the Marlborough New London Gallery.

32 (109)
Painted Relief in White, Black and Ochre 1951-3
Painted wood, 16½ × 21¼ × 3½ in.

Lent by Dr. Stephen Pasmore.

33 (110)
Square Motif in Black, White and Brown 1953
Photostat and collage, 18 × 20 in.

Pasmore's interest in the application of machine technology also led him to experiment with photographic techniques. His procedure was to make a photostat of a collage, then to cut up part of this or another collage or photostat and use it to alter the composition, from which he then made another photostat . . . and so on, until he was satisfied that the design was complete. These photostats were meant to be published in small limited editions but as there was no demand for them at the time they have in fact remained unique.
Much of the largest and most ambitious work which Pasmore made in this vein was his mural abstract (a paper collage blown up photographically) for the lounge of the Reed Paper Group Stand at the Packing Exhibition, Olympia, in January 1957.

Lent by Mrs. Victor Pasmore.

34 (113)
Abstract: Blue, Brown, White, Black and Turquoise 1954
Collage, 30 × 22 in.

Lent by Mrs. Victor Pasmore.

35 (115)
Relief Construction in Black and White 1954-5
Painted wood, 41 × 18 in.

Lent by the Marlborough New London Gallery.

36 (119)
Abstract in Black, Grey, White and Ochre *c.* 1949-56
Oil and gouache on paper on carton, 30 × 24⅞ in.

Pasmore says that he began this about 1949 and finished it at Newcastle around 1955-56.

Lent by the Marlborough New London Gallery.

37 (122)
Transparent Relief Construction in Black, White and Maroon 1956
Painted wood and plastic, 27 × 31 in.

Lent by the Marlborough New London Gallery.

38 (126)
Relief Construction in White, Black and Maroon 1956-7
Painted wood, 42½ × 40 in.

The earliest relief of this type ('Relief in Indian Red, Maroon, Black and White', now in the William S. Paley Collection, U.S.A.) was made in the summer of 1954 and the process of its creation was the subject of an article by Lawrence Alloway, 'Pasmore constructs a Relief' in 'Art News', L.V., summer 1956. The relief of 1954 represented Pasmore's first attempt to break with traditional painting and develop a fully homogeneous structure. He regarded this particular series of reliefs as related to his impressionist river scenes.

Lent by Mrs. Victor Pasmore.

39 (132)
Motif in Crimson and Indigo 1957
Gouache and oil on paper, 30 × 33 in.

Painted at Newcastle.

Lent by Mrs. Victor Pasmore.

40 (133)
Transparent Relief Construction in Black, White, Maroon and Ochre 1957
Painted wood and plastic, 27 × 30 in.

Lent by Mrs. Victor Pasmore.

41 (142)
Oval Motif (Pointillist) *c.* 1957-60
Oil on hardboard, 38 × 28 in.

Executed at Newcastle over a period of several years.

Lent by Mrs. Victor Pasmore.

42 (148)
Sea Green 1960
Gouache, 29¾ × 19 in. (irregular).

Lent by the Cecil Higgins Art Gallery, Bedford.

43 (165)
Linear Motif 1961
Gravure on wood, 48 × 48 in.

Lent by the Marlborough New London Gallery.

44 (179)
Projective Relief Construction in White, Black, Green and Maroon 1963
Painted wood and plastic, 21 × 21 × 4½ in.

Lent by the Marlborough New London Gallery.

45 (181)
Projective Relief in White, Black and Ochre No. 1 1963
Painted wood and plastic, 48 × 48 × 10 in.

Lent by the Marlborough New London Gallery.

46 (186)
Projective Relief in Black, White and Mahogany 1963-4
Painted wood and plastic, 22½ × 23½ × 6¾ in.

Pasmore has occasionally made versions of his white reliefs in black, on a positive – negative basis, but he says that the white version of this one was actually done second.

Lent by Alden B. Gomez.

47 (200) Illustrated
Linear Development No. 8 Spiral 1964
Oil and gravure on board, 18 × 18 in.

Lent by Mr. and Mrs. L. Binden Blood.

48 (202)
Red Development No. 7 1964
Oil on board, 60 × 60 in.

A later version of the picture 'Red Abstract' 1963 which won one of the four equal prizes for painting at the 1964 Pittsburgh International.

Lent by the Marlborough New London Gallery.

49 (203)
Brown Development No. 3 1964
Oil on wood and plastic, 60 × 60 in.

Lent by the Marlborough New London Gallery.

50 (209)
Blue Development 1964-5
Ink on paper mounted on plastic, 20 × 48 in.

Painted in Ibiza.

Lent by Dr. Stephen Pasmore.

51 (210)
Blue Development No. 2 1965
Oil on board, 60 × 60 in.

Lent by the Marlborough New London Gallery.

52 (216)
Linear Structure 1960-65
Chalk and gravure on board, 38 × 48 in.

This was begun at Newcastle in 1960 and has been worked on from time to time ever since.

Lent by Mrs. Victor Pasmore.

53 (219) Illustrated
Grey Development 1965
Oil on board, 60 × 60 in.

The third version of this composition, the earliest being 'Red Development No. 5' 1964.

Lent by the Marlborough New London Gallery.

54 (220)
Green and Indigo Development No. 2
1965
Oil on board, 69 × 49 in.

There is an earlier version of this composition in umber and maroon.

Lent by the Marlborough New London Gallery.

55 (223)
Relief and Transparent Construction in White and Black 1965
Painted wood and plastic, 48 × 48 in.

Lent by Michael D. Spens

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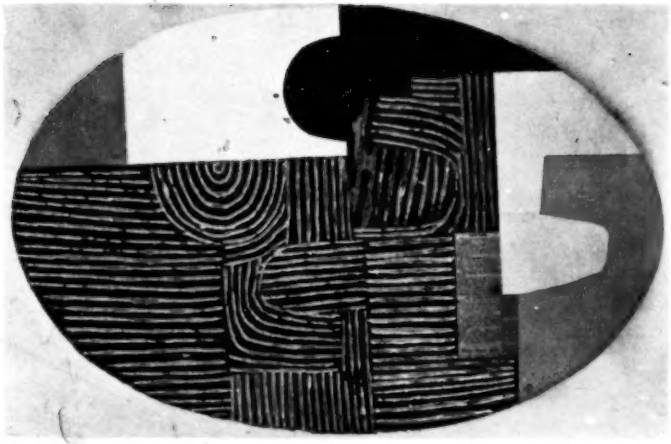
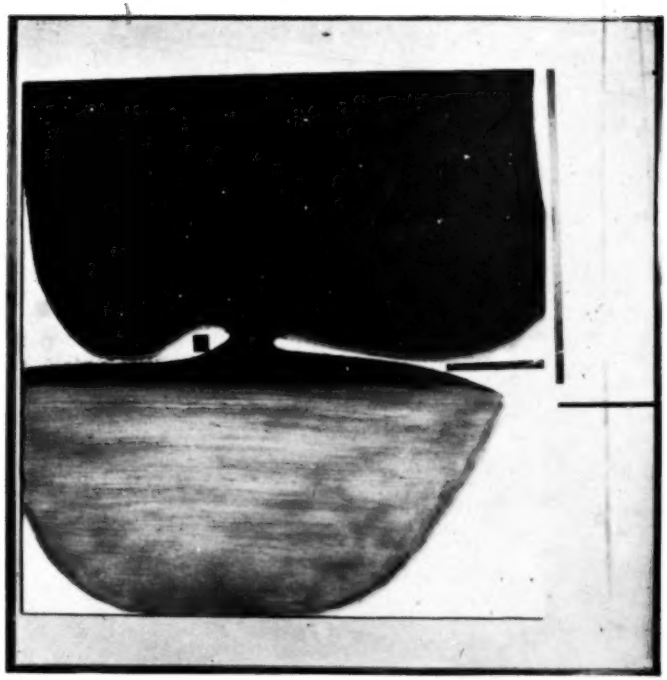


27
Oval Motif in Brown, White, Pink and Ochre No. 1 1951



53
Grey Development 1965

47
Linear Development No. 8 Spiral 1964